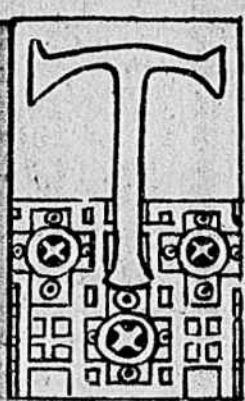
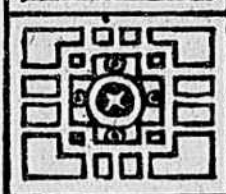


The New Evening Gowns

BY LADY DUFF-GORDON



D.—An Ultra-Modern "Lucile" Model.



B.—Inspired by the "Donkey Girl" of Greuze. "Lucile" Model.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon

NOW that Paris cannot for the present be looked to for at least next season's new models, I have many who come to me and say, "Lady Duff-Gordon, what are to be the new lines for the Spring?"

I tell them I don't know. I never do know any more than any one else until I actually get to work. New lines are developed, possibly suggested, by the fall or hang of a new material, or perchance by the unusual attitude accidentally struck by the girl I am draping. It appeals to me—I use it, exaggerate or modify it, and lo! a new style is born.

To my mind, it is the smaller houses that run to death each season a new particular line, such as a tunic, which they immediately dub "a tunic season," or a long coat, they call a "basque (hateful word) season."

In my own collection I almost invariably have long and short coats, draped and tunic skirts, and for the last season or

two no dressmaker has tied herself to any particular period or style, and never before has woman had such an opportunity of developing her own peculiar personalities and expressing them by means of her attire.

With the accompanying photographs of the newest evening gowns let me point out for you the influence of no less than five distinct periods.

Photograph A is obviously drawn from the Greek, with its light chiffon draperies caught below the bust and again below the waist, by jewelled cameo clasps.

B must remind you immediately of the Greuze "Donkey Girl," with its little lace cap, chiffon apron caught up to one side and its flower embroidered taffeta skirt.

C might well have been made a hundred years ago, with its tiny high-waisted bodice and baby sleeves. The skirt is of tulle decorated with embroideries and frills of green and silver over a white and silver under dress.

D, if possible, is the only one that stands on its own merit as an entirely modern conception. It is a brocade of blue and silver, with gray lace on the bodice and the opening at the side of the skirt. Brilliant touches of green and a contrasting blue appear at the waist.

E is from the East, being a tea gown in Oriental lamé silk, with a matrix turquoise embroidered belt of gold and necklace to match.



C.—Straight Down from a Hundred Years Ago Comes This High-Waisted "Lucile" Model.



E.—A Tea Gown of Oriental Silk, Whose Inspiration Is the Orient.

A.—A Suggestion from the Greek in Chiffons. "Lucile" Model.

How War Has Turned Pigeons Into Photographers.

THOUGH wireless telegraphy and aeroplanes may have lessened the importance of pigeons as dispatch-bearers in times of war, they have by no means ousted them. Only a few days since two pigeon dealers, one of them a German, were arrested in London for having in their possession sixty "carrier and other pigeons" in contravention of the Aliens Restriction Act, and about the same time a German spy was arrested in Belgium with pigeons in his possession under circumstances which left no room for doubt that they were to be used to further his nefarious ends.

Now that armies actually can make use of trained pigeons as photographers, these birds are in the way of becoming important factors in war. A miniature camera is now manufactured for this purpose. Suspended by straps beneath the bird's breast, its lens is directed downward while the flight continues. Its action is, of course, automatic, governed by a turning mechanism which causes a roll of film to be exposed at regular intervals.

The pigeon photographer flying above the enemy's lines in daytime brings home on a tiny roll of film a picture record of all that was beneath its flight—details of the enemy's position and strength in men and guns.

The possibilities of pigeon photography in war were recognized in Germany some time ago. Experiments were made under army supervision. They were successful, views of parks, rivers and bridges and city streets of quite remarkable distinctness being developed from the exposed portions of film-rolls brought back by the pigeon camera-carriers.

That these aerial messengers are still capable of rendering valuable service, chiefly between forts, is shown by the fact that in Germany there are about 300,000 of these "homing pigeons," belonging to various societies, and of this number about 8,000 are reserved exclusively for Government use.

During the Franco-German War of 1870-71 these pigeons played a very important part. At first they carried dispatches reduced by photography to microscopic proportions on thin

sheets of paper. Later, all matter, whether public dispatches or letters, were printed in ordinary type transferred and reduced by micro-photography to thin films of collodion measuring about two inches by one. These were so light that thousands of dispatches, weighing less than one gramme, could be carried by one pigeon.

The films were rolled up and placed in a quill, which was then fastened lengthwise to one of the tail feathers. Arriving in Paris, the film was flattened out, and the printed matter was thrown on a screen by a lantern and copied. Later sensitive paper replaced the screen, so that the labor of copying was saved. The cost of sending messages was high, as may be judged from the fact that the postal fees on a single dispatch would often amount to more than \$500,000. Each dispatch was repeated, sometimes twenty or thirty times, till acknowledged by balloon post, which brought back the birds for another journey. The Germans spared no effort to frustrate these sources of information. Krupp made special guns to

bring down the balloons, and the pigeons were harassed by trained falcons.

The term "carrier pigeons" for these birds is now a misnomer, for the "carrier" pigeon is a bird of a different type, distinguished by the enormous development of the "wattles" round the eyes and beak. The true "carrier" pigeon is now more correctly known as the homing pigeon, homer, or Antwerp carrier. The latter name indicates the origin of the breed, for the Belgians are without rivals for their admiration for this bird and their skill in training it. The homer, as even in his native land, represented by several races, all of which however possess the "homing" instinct. These races, "Les Pigeons Voyageurs," are bred first and foremost for their powers of flight, color and marking are of no account.

The speed of some of these birds averaged 1,250 yards a minute, but today this has been increased to 1,836 yards a minute. The speed, of course, depends much on the state of the weather. In a race between Montargis and Brussels, in 1876, in bright,

clear weather, all the prize-winners made the journey of 270 miles in three hours and a quarter. Over the same course in 1877, in thick, stormy weather, thirty hours elapsed before the first bird arrived.

That the homing pigeon possesses an extraordinarily acute sense of direction is a question. A case is on record of a bird bought in Brussels and brought over to England, where it remained in close confinement for several months. Then, one fine day, it was liberated for exercise. It at once made off, and in a few hours was back in its loft in Brussels, having travelled over 400 miles of country which it had never seen before. As a rule, however, these birds are carefully trained, the initial stages beginning at the age of about four months. By the end of the first year a flight of one hundred miles can be successfully performed. But longer flights are performed only by fully matured birds of at least three years old. It is a mistake, however, to suppose, as some do, that they will fly at night or in a fog. They must always have a clear view.